

The University Musical Society

The University of Michigan



Presents

The Festival Chorus

of

The University Choral Union

DONALD BRYANT, *Conductor*

SATURDAY EVENING, JUNE 26, 1976, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

"God of our Fathers, whose Almighty Hand" GEORGE WILLIAM WARREN

This processional hymn was written for the celebration of the 100th anniversary of the Declaration of Independence in 1876. The author of the text was an Episcopal rector in Brandon, Vermont. Warren, composer of the tune, "National Hymn," was organist at St. Thomas Episcopal Church in New York City from 1870 to 1900.

Ascendit Deus JACOBUS GALLUS
God goes up on high with merry noise and shouting, hallelujah, hallelujah; (1550-1591)
And Christ the Lord with sound of trumpet, hallelujah, hallelujah!

Super flumina Babylónis GIOVANNI PIERLUIGI DA PALESTRINA
"Upon the rivers of Babylon there we sat and wept, (1525-1594)
when we remembered Thee, O Sion!
On the willows in the midst thereof, we hung up our instruments."—*Psalms* 136

Cantate Domino GIUSEPPE PITONI
O sing ye to the Lord, sing ye a new song, (1657-1743)
O praise Him in the company of His saints.
Let all of Israel rejoice now in Him who made all,
the sons of all Zion, and daughters of Zion,
Be joyful, be joyful, and praise God on high.

"Life Triumphant," for Chorus, Flutes, and Brasses NORMAND LOCKWOOD
(1906-)

Dedicated to the memory of Thor Johnson (1913-1975)

PART I

Prelude (Flutes and Brasses).

Friedberg (Unaccompanied Chorus). An arrangement of the hymn by Reverend Herbert B. Johnson (1920); tune by Marian Johnson Johns (1966)—(father and sister of Thor Johnson).

Requiem (Brasses; Choral Amen). Tune by Sir Joseph Barnby (1869).

PART II

My comrade! (Chorus, Flutes and Brasses). Text selected from "Starting from Paumanock" by Walt Whitman.

Ground (Chorus, Flutes and Brasses). "Ye depths of God's infinite love"—text selected from *A Collection of Hymns for the United Brethren* (Philadelphia, 1813).

Gaudeamus pariter (Chorus, Flutes and Brasses). "Join we all with one accord"—hymn from The Hymnal of the Moravian Church; tunes by John Horne (1544) and Hans Leo Hassler (1601); arr. Lockwood.

PART III

What is the grass? (Chorus, Flutes and Brasses). Text selected from "Song of Myself" by Walt Whitman.

Interlude (Flutes and Horns).

Fanfare (Trumpets and Trombones). Free adaptation of a hymn tune by Bishop Christian Gregor, from *Chorale-Buch* (Leipzig, 1784).

Sing hallelujah (Chorus, Flutes and Brasses). Hymn by John Swertner (1798); tune by John C. Bechler, from The Hymnal of the Moravian Church; arr. Lockwood.

Normand Lockwood, whose most recent choral composition is being premièred this evening, was born in 1906 and formerly made his home in Ann Arbor. He received his early training at the University of Michigan School of Music, later studying with the Italian composer, Ottorino Respighi, in Rome, and Nadia Boulanger, in Paris. He has held teaching positions at Oberlin College, Columbia and Yale Universities, Union Theological Seminary, Trinity University (San Antonio), and the Universities of Oregon and Hawaii. He is the recipient of many commissions and honors including the Prix de Rome, Guggenheim Fellowship, Award in Music of the National Institute of Arts and Letters, and the Governor's Award of the State of Colorado. He is currently composer-in-residence, Professor Emeritus, at the University of Denver.

The work we hear this evening was specially commissioned by the University Musical Society for performance during this Bicentennial year. "Life Triumphant," for mixed chorus, flutes, and brass ensemble, was written in memory of and dedicated to the late Thor Johnson, who for thirty years was guest conductor of the University Choral Union at the May Festivals, and a member of the Board of Directors of the University Musical Society. An earlier work by Lockwood, "Prairie," for chorus and orchestra, was commissioned by Dr. Johnson and premièred under his direction at the 1953 May Festival.

Psalm of Joy (excerpts) compiled by JOHANN FRIEDRICH PETER
(1746-1813)

Make a joyful noise (Graun)
O rest that softly cometh (Kellner-Gregor)
That in this our land (Gregor)
Praise, O Jerusalem, the Lord (Brau-Geisler)
Hallelujah without ceasing! (anonymous)

The first official Fourth of July celebration was held on July 4, 1783, in Salem (now Winston-Salem), North Carolina, a tiny village inhabited by 180 members of the Moravian faith. The celebration took the form of "A Solemn Day of Thanksgiving for the Restoration of Peace," with three observances on that day, all planned by Johann Friedrich Peter, the pastor, schoolteacher, and musical director for the village. With less than two weeks preparation time, Peter collected suitable anthems from the town music library, wrote new chorale texts appropriate to the day, rehearsed the singers and players, and led the performance. He then wrote the full account of the event in the official town diary, recording every detail of the day from the first sounds of the Brass Choir waking the village at dawn to the Benediction that sent people home through the twilight.

The most elaborate musical program of the day was the *Psalm of Joy*. For this pacifist Moravian community, the key to the Psalm was its text; there is no praise of heroes on the battlefield, only rejoicing for the restoration of peace. After the celebration, life went on as usual in Old Salem, and the music and texts were largely forgotten with the passing of time. Recently, after much diligent research by the Moravian Music Foundation, the cantata was reassembled and performed again on July 4, 1966, in Old Salem, where it has been performed each year since then.

INTERMISSION

Mr. Bryant conducting from the piano

Gott im Ungewitter (God in the Storm) FRANZ SCHUBERT
(1797–1828)

Thou fearful one, who can stand before You in Your thunder?
The Lord is great, why do we spite Him?
He beckons and we pass out.
He clothes Himself in the black night and the people tremble.
Death awakes.
A winged death waits around His fearful throne.
Glowing redly His hand throws lightning from the dark heights.
Thunder crashes down on the land in a sea of fire,
so that even the firm ground of earth shakes from the anger
of the thunder and all that lives on it and in its depths.
Trembling nature recognizes the Lord and His arm,
so that all around Heaven and earth burn.
Who shall protect me—mortal one—me—dust—if He who is in
Heaven and picks worlds like dry leaves does not protect me?
We have a God full of grace.
Even when He appears angry, He rules with protective patience.
Friend of great persons.

Gott der Weltschöpfer (God the Creator) FRANZ SCHUBERT

Fly up to God above all the spheres,
sing unto the Eternal One, a joyful song.
He ordered the void to give birth and His all-powerful word
was compelling.
From all creatures praise is given to Him, the source of all being.
In Heaven and earth praise to His wise power.
Fly up to God, my song.

Chor der Engel (Chorus of Angels) FRANZ SCHUBERT

Christ is arisen. Joy be to mortal men.

Negro Spirituals

My Lord, What a Mornin' arr. DONALD BRYANT
Same Train arr. ROBERT SHAW
Deep River arr. DONALD BRYANT
Roll, Chariot, Roll arr. NOBLE CAIN

Choral Selections from *Porgy and Bess* GEORGE GERSHWIN
(1898–1937)

This world-wide favorite American folk-opera was written during a four-month period in 1934, eight years after Gershwin had read and was profoundly moved by DuBose Heyward's novel, *Porgy*. The Catfish Row of Heyward's story had a real-life counterpart: Cabbage Row in Charleston, South Carolina, a neighborhood of dilapidated buildings surrounding a courtyard, providing the locale for this warm yet powerful basic human story.

Ironically, *Porgy and Bess* was not an immediate success, quietly closing after only 124 performances. A faster-moving version was revived on New York's Broadway seven years later, in 1942, and was a huge success. The rest is history—*Porgy and Bess* has traveled the world, playing to millions. Unfortunately, Gershwin did not live to see any of this belated success. He died in 1937 at the age of thirty-eight of a brain tumor.

THE FESTIVAL CHORUS

DONALD BRYANT, *Conductor and Pianist*

NANCY HODGE, *Rehearsal Accompanist*

ROBERT JOHNSON, *Manager*

First Sopranos

Letitia Byrd
Elaine Cox
Phyllis Denner
Gladys Hanson
Joann Hoover
Sylvia Jenkins
Ann Keeler
Cathy Keresztesi
Carolyn Leyh
Doris Luecke
Loretta Meissner
Karwyn Rigan
Alice Schneider
Alane Simons
Mary Ann Sincok
Beth Smeltekop
Joanne Westman

Second Sopranos

Kathy Berry
Joyce Bleby
Doris Datsko
Tina Datsko
Sheryl Halsey
Mary Hiraga
Alice Horning

Patricia Klettke
Frances Lyman
Karen Myhre
Susan Petcoff
Sara Peth
Eleanor Overdeck
Sue Schluederberg
Patricia Tompkins
Rachelle Warren
Judith Weber
Christine Wendt

First Altos

Martha Ause
Alice Cambron
Lael Cappaert
Meredy Gockel
Kathy Greene
Janice Johnson
Nancy Karp
Nancy Keppelman
Geraldine Koupal
Joan McIntire
Lois Nelson
Susan Nevins
Lydia Partlow

Anita Scherzer
Charlotte Wolfe

Second Altos

Marjorie Baird
Mary Crichton
Sandra Festian
Mary Haab
Joan Hagerty
Dana Hull
Kathy Klykylo
Elsie Lovelace
Linda Ray
Beverly Roeger
Carol Spencer
Marian Vassar

First Tenors

Marshall Grimm
Larry Holcomb
Paul Lowry
Robert MacGregor
Dennis Mitchell
Dennis Rigan
Rockwell Scherzer
Marc Setzer

Second Tenors

Peter Bleby
Albert Girod
Donald Haworth
Thomas Hmay
Robert Johnson
Dwight Klettke

First Bases

Viktors Berstis
Robert Damashek
Thomas Hagerty
Edgar Hamilton
Klair Kissel
Steven Olson
Dennis Powers
Riley Williams

Second Bases

John McIntire
Richard Munsen
Philip Pierson
Raymond Schankin
Wallace Schonschack
Thomas Sommerfeld
Robert Strozier
Terril Tompkins

INSTRUMENTALISTS

Violins

Ronald Copes
Rico McNeela
Alison Neufeld
Karen Medhus

Michelle Makarski
Roderick Bieber
Laura Mock
Barbara Whale

Violas

Patricia Dabbs
Davin Pierson
Gail VanAernum

Cellos

Jill Harvey
Karen Sumner

Double Bass

Clark Suttle

Flutes

Robin Kani
Deborah Hanson

Trumpets

Melvin Harsh
Cheryl Waldenmyer

Horns

Carl Daehler
Sally Weaver

Trombones

Marshall Brown
Michael Danielson

With this special concert, the Festival Chorus begins its seventh season in a most unique and ambitious way—on June 30, seventy-one singers of the Chorus will depart for a three-week concert tour of Europe, presenting eight concerts in the cities of Prague, Vienna, Venice, Bad Hersfeld, Tübingen, and in Chartres Cathedral near Paris. A sampling of their larger repertoire is heard this evening, with the European tour emphasis to be on works uniquely American in honor of our nation's Bicentennial Celebration.

While in Tübingen, Chorus members will enjoy the hospitality of Ann Arbor's sister-city residents and will be assisted in their concert by the Tübingen Chamber Orchestra. As a special Bicentennial exchange, the Tübingen Chamber Orchestra, under the direction of Mr. Helmut Calgeer, is making a three-week tour in the United States, which will conclude with a concert in Ann Arbor on Friday, July 9, at 8:00, in Rackham Auditorium. Their appearance is under the sponsorship of the U-M School of Music, and the public is cordially invited to attend, admission complimentary.

UNIVERSITY MUSICAL SOCIETY

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